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DUTCHEY VS. NIGGER.

(ORIGINAL FARCE)

WITH CAST OF CHARACTERS, ENTRANCES, AND EXITS, RELATIVE POSITIONS
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75	Adrift.....	6	4	120	H. M. S. Plum.....	1	1
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DUTCHEY VS. NIGGER.

AN ORIGINAL FARCE,

IN ONE SCENE,

—BY—

James O. Luster.

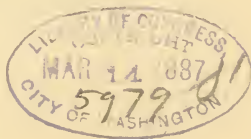
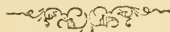
WITH THE STAGE BUSINESS, CAST OF CHARACTERS, RELATIVE
POSITIONS, ETC.



PRINTED FROM THE AUTHOR'S ORIGINAL MANUSCRIPT.



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—CLYDE, OHIO:—

A. D. AMES, PUBLISHER.

1887

DUTCHEY VS. NIGGER.

—0—

PS 635
.Z9 L97

Characters represented, first produced at the Opera House at Fincastle, Va., July 2d. 1886.

Joseph Casper,	-	-	-	<i>Landlord.</i>
Pete, (<i>a Negro</i>)	-	-	-	<i>B. Hayth.</i>
Beter, (<i>a Dutchman</i>)	-	-	-	<i>James O. Luster.</i>

—0—

Costumes suitable for the characters.

—0—

Time of performance—fifteen minutes.

—0—

Scene—A plain interior.

DUTCHEY VS. NIGGER.

SCENE.—*Plain interior.*

Landlord. Well, well, what to do with my two servants, is more than I can determine. They are forever quarreling and fighting. To leave the house is but to find it, on my return, in an uproar. They are both, servants thoroughly acquainted with their vocations, so if I turn either off I may not be able to fill their places by hiring a new one. Here, but yesterday, I stepped out a few minutes on some urgent business, when I returned, I found them fighting. Well, I think I'll talk the matter over with them and endeavor to bring this annoyance to an end.

Beter. (outside) Oh, my! don't you do dot agin!

Pete. (outside) Git out you old sourkraut!

Land. There they are now, and of course quarreling.
(*goes to door c., calls*) Beter! Pete! Come here!

Enter BETER and PETE, C. D.

Land. Now see here, you two servants, I am necessarily forced to be more stringent with you. This quarreling must be stopped, I don't propose to put up with it any longer.

Beter. (angry) Vell, dot fellow vas always fooling mid me, and I don'd have him do dot.

Pete. You hear dat, massa? Dat's de way he does. He's always gittin' up on his head 'bout nothing.

Beter. Vell, vell, I done vas have no nigger fooling mid me; I don'd like him anyway.

BETER goes to sit down, PETE pulls chair from under him.

PETE exits R. BETER jumps up and looks around, runs to LANDLORD.

Beter. Vot you pulled dot chair from under me dot vay and drops me kerflummix on de floor?

Land. You are mistaken, sir, it was not me, it must have been your awkwardness.

Beter. Vell, I dinks purty quick how I missed dot chair, but no understand how dot vas.

Land. That is not for me to explain, sir.

Beter. Vell, vell, dot's all right, I don'd mean some dings. I don'd know hōw dot chair slides from under me dot vay midout any provocation.

Land. I hope the like will not occur again, at any rate. Beter, I have some important business to attend to, down town, and will leave the business in your care; so I hope you will see that things are quiet during my absence.

Beter. Yaw, yaw, I tends to dere business. (*exit LANDLORD, L.*) Vell, vell, I don'd know vat to make of dot chair business. (*sits c. of stage*) Dot fellow says he don'd vas done it, and dot chair he don'd valk off mid himself dot vay.

PETE enters R., runs across stage, falls over BETER, jumps up and exits L.

Beter. (*getting up slowly*) Vell, how vas dot? Dot fel-

low better not come back here some more times, or I puts a head on him so quick vat I can. (*sits c.*)

Enter PETE L., with concealed club.

Pete. Say, old sourkraut, did you see dat fellow running down de street wid dat ham of meat?

Beter. (*jumps up excited*) Vere he vas, vere he vas!

PETE strikes him with club, BETER falls, PETE runs off R.

Beter. (*getting up*) Vat vas dot vat struck me? I dinks dis vas one bad house; dere vas no living in beace here, so I dinks I vill see if dere boss can explain dot matter. (*exit L.*)

Enter PETE R., in haste.

Pete. Say!—Why he's gwine away. Golly, I's made it hot for dat old Dutchman, since he's been here. I ain't gwine to hab him nosin' 'round my business. He looked kinder 'stonished when I rolled in on him so sudden like. De next time I's gwine to make him think a sugarcane jist passed along. He called me a black African. If he don't look out I's gwine to spile some ob his expectations and show him what a black African is.

(*piles chairs up at door*)

Enter LANDLORD, L.,

Land. Pete, what are you doing?

Pete. Oh, nuffin, boss, I's jist pilin' dem cheers up so I could spread myself wid de broom widout any interference. (*aside*) Oh, what a big one.

Land. Put those chairs to right, sir. Where is Beter?

Pete. Don't know, boss, if you have any 'megiate use for him, I'll go out and give de signal.

Land. Go call him, I wish to speak to him.

Pete. (*goes to door, calls*) Say! you—you—old sour kraut, de bos wants to have an interview wid you.

Land. Pete, don't let me hear you address him in that way again.

Pete. Didn't mean no harm, boss, declare I didn't, couldn't jist think of his name.

Land. Go to the Office and get my mail. (*exit PETE R.*)

Enter BETER, L.

Land. Well, Beter, I suppose you have kept everything quiet during my absence.

Beter. Yaw, yaw, I keeps everyding quiet but mine self and I don'd could keep him quiet, ven he vas kicked around like one bag of shavings.

Land. I am truly sorry you have been so badly treated, and hope the like will not occur again.

Enter PETE R., unperceived, stoops down behind BETER.

Beter. Vell, if dem fellers fools mid me a couple or dhree times more, purty quick some body gits hurt. (*backs slowly*) Dis vas a bad business. (*falls over PETE, who runs off R., BETER jumps up and follows PETE meets him at door runs up against him, BETER falls, jumps up*) I don'd vas have dem fetlers dreat me dot way for noddings. (*gets behind wing*) I wait for dot nigger, I don'd have him breaks me up dot way.

Enter PETE on a run, BETER follows. They exit one wing enter another, cross stage and back again, runs against LANDLORD, PETE falls backward against BETER, both falling. General business of getting up.

CURTAIN.

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BY A. D. AMES.

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50	How She has Own Way.....	1	3	157	Yankee Peddler.....	7	3
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74	How to Tame M-in-Law.....	4	2	204	Academy of Stars.....	6	0
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220 Dutchey vs. Nigger. An original sketch in 1 scene, by James O. Luster, 3 males. A landlord has two servants—one a Dutchman, the other a negro, who are continually playing tricks upon each other, which are very laughable. Time in playing about 20 minutes. Costumes modern.

221 Solon Shingle; or the People's Lawyer. A comedy in 2 acts, by J. S. Jones. An excellent play, and easily put on the stage, the scenery not being difficult to arrange. Some of the best Comedians have starred in the character of Solon Shingle. Costumes modern. Time of performance 1 3/4 hours.

222 The Colored Senators. An Ethiopian burlesque in 1 scene, by Bert Richards, 3 males. A very laughable experience of two darkey's, who became dead broke and hungry—their schemes to get a meal of the landlord of a hotel, are very amusing. Costumes modern. Time of performance, 25 minutes.

223 Old Honesty. A Domestic drama in 2 acts, by John Madison Morton, 5 males, 2 females. An excellent play with a good moral, showing the truth of the old saying that "Honesty is the best Policy." Scenery, interiors. Costumes modern. Time about 2 hours.

224 Fooling with the Wrong Man. An Original farce in 1 act, by Bert Richards, 2 males, 1 female. Characters are an Irishman who is not such a fool as he looks, a dude, and a society belle. The situations are very funny, and the farce must be read to be appreciated. Costumes eccentric to suit. Time of performance 35 minutes.

225 Cupids' Capers. A farce-comedy in 3 acts, by Bert Richards, 4 males, 4 females. Overflows with fun from beginning to end. A lawyer, his son, a Dutchman, and a negro are the male characters. A giddy widow and her beautiful daughter, a German servant girl, and the Irish hotel proprietress are the females. Costumes modern. Time of performance about 1 hour.

226 Brac the Poor House Girl. A drama in three acts, by C. L. Piper, 4 males, 4 females. The character of Brac, is a capital one for a soubrette, after the style of Fanchon the Cricket, etc. All characters are good. It abounds in fine situations, and is a great success. Costumes modern. Time of performance 2 hours.

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228 Landerbauch's Little Surprise. An Original farce in one scene, by E. Henri Bauman, 3 males. A roaring piece, the humor being about equally divided between a Dutchman—a negro disguised as a woman, and a negro boy. Costumes modern. Place anywhere. Time of performance 20 minutes.

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230 Hamlet the Dainty. An Ethiopian burlesque on Shakespeare's Hamlet, by Griffin, 6 males, 1 female. Burlesque costumes of Hamlet. Very funny. Time 15 minutes.

231 Match for a Mother-in-Law. A Comedietta in 1 act, by Wybert Reeve, 3 males, 2 females. The henpecked husband, his friend, a servant, the wife and the mother-in-law, constitutes the dramatic personae. Very suitable for private and amateur use, as well as professional. Costumes modern. Interior scene. Time 35 minutes.

232 Stage Struck Yankee. A farce in 1 act, by O. E. Durivage, 4 males, 2 females. Scenes, interiors. A Yankee becomes badly stage struck, by seeing a play in a barn, discards his affianced for an actress. The manner of his becoming disenchanted, is shown in the play. It is full of laugh. Time 45 minutes.

233 Freezing a Mother-in-law. A farce in 1 act, by T. E. Pemberton, 3 males, 2 females. Costumes modern. One interior scene. Old man 2 walking gents, old woman, walking lady. A mother-in-law is to be frozen in order to gain her consent to her daughter's marriage. She discovers the plot, substitutes water for the freezing fluid, yet pretends to be equally affected by it. Time 45 minutes.

234 Old Dad's Cabin. An Ethiopian farce in one act, by Charles White, 2 males, 1 female. An excellent darkey play, full of good situations and sparkling dialogue. Costumes modern. Time 40 minutes.